

— they are devastating because they tell the truth." Then he added: "My daughter saw her first American film the other day. When she came home, she said, 'I like Americans, they laugh at themselves.' And my wife — who is not an impressionable woman — says American movies are the greatest propaganda in the world. They seize your eyes, your ears, and your heart, all at once."

Although Mr. Johnston declares "we are waging psychological warfare, not warfare," Hollywood is playing a lead role in the ceaseless, bitter battle of ideologies, in a noteworthy example of co-operation between government and private industry.

A picked staff from the Motion Picture Export Association, headed by General Manager Irving A. Maas, reviews films before sending them to the Army's Civil Affairs Division, which again scans them for episodes which might deprecate the United States, create an unfavorable picture of life in America, or stray from broad policy directives. The Army retains the right to withdraw, delete, or veto films.

Hollywood exercises much of the censorship itself, however. The industry didn't even offer "The Killers" for export to Germany, knowing the film's emphasis on gangster brutality ruled it out.

No More Hilarious Millionaires

SO FAR, the only film sent to Berlin that caused any trouble was the British production, "Oliver Twist," whose alleged anti-Semitism caused a riot and supplied grist for the Communist propaganda mill.

In brief, the prewar portrayal of life in America — everybody a millionaire living hilariously in homes usually consisting of a tiled bath surrounded by many rooms — is out, definitely.

How we are spoon-feeding Germans and Japanese their diet of movie fare can be seen in a partial list of withdrawn, deleted, and withheld films. The quoted remarks come from the office of Brig. Gen. Robert A. McClure, until recently chief of the New York Field Office, Civil Affairs Division.

Among the films withdrawn after brief runs are: "30 Seconds Over Tokyo." "The Germans took too much delight in seeing other people get shellacked." "This Land Is Mine." "It tended to remind the Germans of their triumphant days during the Nazi occupation of France."

"Back Street." "Reflected on American married life." "Maltese Falcon." "Too much blood and thunder." "Twin Beds." "Overdrawn picture of life in America."

"Watch On the Rhine." "Many Germans still look on those who fought Hitler as traitors."

For the present at least, the Army regards as "too early or too late" such films as "Ox-Bow Incident," "Gentleman's Agreement," and "The Life of Emile Zola," and is withholding "The Iron Curtain" because it is "too exaggerated, too overdrawn."

Tickling the Germans Pink

"NINOTCHKA," a movie kidding Communism, was brought out of retirement, however, when the Army started its outright propaganda campaign against the Cominform. According to an industry spokesman recently back from Berlin, the film "is tickling the Germans pink. Or should I say silly."

Taboos for movie distribution in Japan are fewer. "Mark of Zorro" is drawing well, but the Army regrets its showing because the wealth of sword-play in the film ties in too closely with Japanese war ideology. Movies with strong religious themes, such as "Going My Way" and "Bells of St. Mary's," are packing movie houses, although there are only about 300,000 Christians in Japan. For her performance in the latter picture and others, Ingrid Bergman last year won Japan's "Oscar," a Hakata doll.

Horse operas are welcomed wildly by the Japanese, but the Koreans prefer the comparatively dull shorts produced by the U. S. State Department. Gangster films are banned from all U. S. occupation zones.

Throughout the world, and particularly in Germany and Japan, "The Best Years of Our Lives," the Academy Award winner of independent producer Samuel Goldwyn, draws praise from critics and moviegoers. Presumably, the peoples of war-torn countries,

Continued on page 26

Dream Kitchen? No Ma'am!



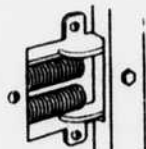
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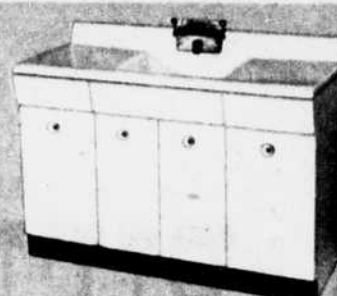
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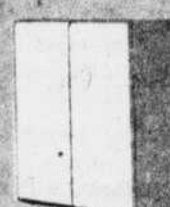
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